Hi, it’s me Tim. Today, I wanna talk about something that’s near and dear to me, which is Fallout’s music. I love ambient music; I have since college, when a fellow engineer friend of mine, Layla, let me listen to a Jean-Michel Jarre album. And I was hooked! I bought all his albums, I bought Brian Eno albums, I got into Patrick O’Hearn. Just, all the ambient stuff from the late 70s through the 80s and 90s, I was buying that all the time.

When I got to Interplay, Interplay in the 90s was a bit overcrowded. They were in a building… I remember, we were so frustrated with how overcrowded it was that one time, we went out and counted and there were like 90 parking spaces, but we had 120 employees. That’s how bad it was. If you came in late, you just couldn't find a parking spot. It was similar inside with how we had to sit and I was placed in a room called “The Pit”, which had 14 other people in it. And my cubicle, which, the cubicle walls weren't even 5 feet, they were probably like 4 feet. Mine was right next to the fax machine, so all day I would just hear *eeee, aaaa, eeee, aaaa* and then *chh, chh* as paper shot out. And then of course, people would gather around the fax machine and chat, and if I complained, people would say, “Well, we’re doing business.” No, I think walking about your kid’s soccer game is not doing business.

So I just went out and bought headphones and I just played ambient music 24/7. I was… whenever when I was at work, I had my headphones on and I had ambient music going. So, when I started Fallout; actually, Fallout had another producer at the beginning, Tom Decker. I should do a whole thing about that, I found all my meeting notes which means I have a complete agenda now of the Fallout timeline. When I took over as project leader, I finally got an office, but I still liked listening to ambient music and poor JT, Jason Taylor. I remember there was one Aphex Twin song I liked called Ventolin, that started with a high pitch *eeeeee*. JT hated that song so much, but hey, I was in an office now, I didn’t need headphones. I think I switched back to headphones.

Anyway, because I have all these notes, I know what songs I picked or what musicians I picked because I found the email to the audio director, Charles Deenen. I could do a whole video about Charles Deenen too. His favorite word was “Fucker.” I sent him a list of the music I liked and said, “I would love if music could be made that sounded like it belonged on CDs with this music,” so I found the list of musicians I sent, and it was

Brian Eno, Aphex Twin, Synæsthesia, Nijiumu, Techno Animal, Future Sound of London, .O.rang, Scorn, and then I threw some Depeche Mode on there, not because their ambient, but because I liked Depeche Mode, and it had the dark element I liked.

And sure enough, when Charles Deenen told me he had hired a musician named Mark Morgan, and he had taken my notes and... We did have some back and forth, I mena, he sent me some stuff and I would send him responses and then I started dropping in the game and then the team would have comments… but Mark did such a good job. I don't know if he's ever talked about the process, but it was one of the smoothest processes of making music for a game I've ever been involved with and I loved the final music. We loved it so much that Scott Everts burned CDs for all of us for the Fallout soundtrack... and I think, Jason Anderson, it was his idea to call the soundtrack of a moribund world.

One day, because I found this in my notes as well, I will sit here and list all of the names we had for Fallout before Brian Fargo came up with the name Fallout, because some of them are really bad and moribund shows up in a lot of them. Anyway, that's where Fallout's music came from. Huge debt of gratitude Mark Morgan and Charles Deenen and all of those ambient musicians that I love so much.